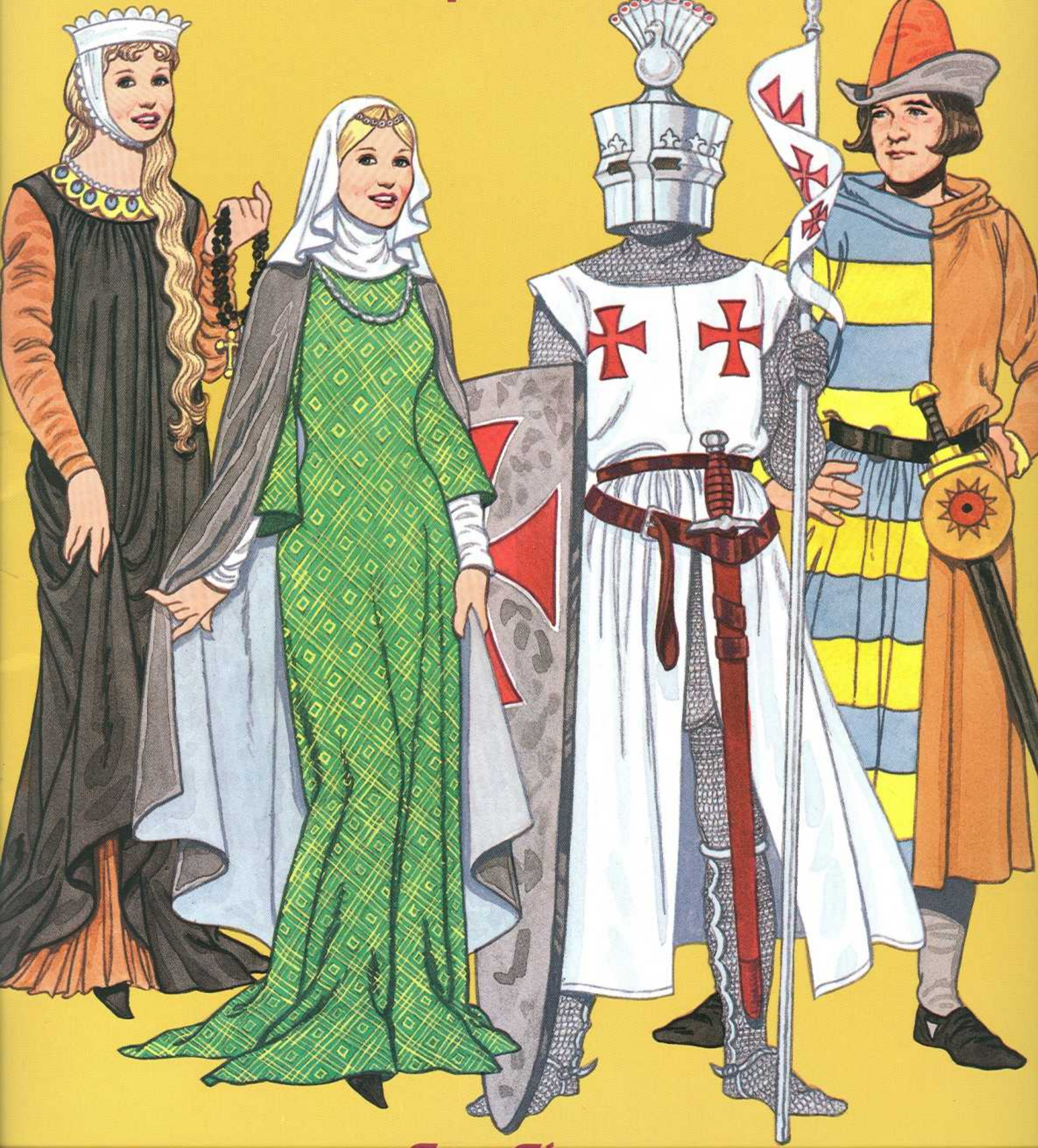
VISIT…

HISTORY OF COSTUME SERIES

Medieval Costumes Paper Dolls



Medieval Costumes Paper Dolls

Tom Tierney

Beginning in the late 11th century, Crusaders returning from campaigns in the Middle East brought back new fabrics—cloth of gold, fine tissues and brocades—in exciting colors such as lavender and orchid. These imports opened the gates to Eastern influences that would greatly change European fashions, furnishings and lifestyles.

The new, more colorful fashions of the Crusader Era (roughly A.D. 1200 to A.D. 1350) are featured in this accurate and detailed paper doll collection. Included are two dolls (on gatefold cover) and 16 costumes representative of clothing worn in this period: tunics, gowns, cotehardies (tightly fitting tunics), capes, wimples (head kerchiefs), chain-mail armor, surcoats and other articles, along with such accessories as coifs, caps, shoes, hose and more.

Carefully researched and painstakingly rendered, this colorful collection will intrigue paper doll enthusiasts and anyone interested in the history of costume, fashion or the medieval period.

Original Dover (1996) publication. 2 dolls on gatefold cover. 16 costumes on 8 plates of lightweight stock. Introduction. 9¼ × 12¼. Paperbound.

Free Full-Color Children's Book Catalog (59071-2) available upon request.

Cover design by Teresa J. Delgado

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Tom Tierney

Dover Publications, Inc.

FASHIONS OF THE MIDDLE AGES

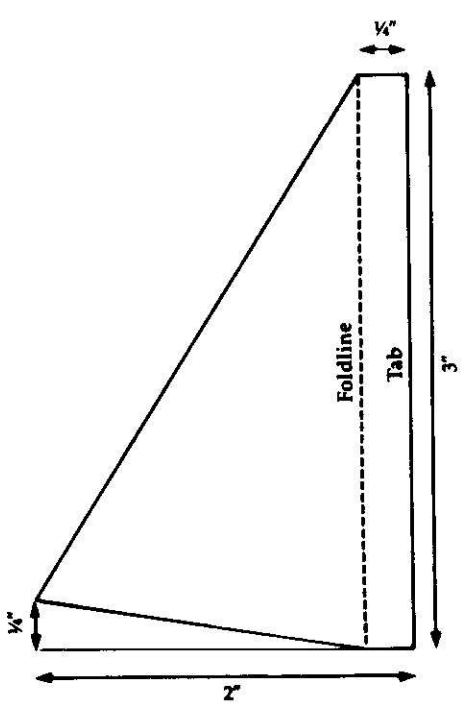
The period in European history between ancient and modern times, roughly between 900 and 1500 A.D., is called the Middle Ages, or medieval period. Representations of Western and Northern European dress before 900 A.D. are rare, but in all likelihood those peoples wore coarse cloth and fur adaptations of Byzantine and Roman fashions. (These fashions of the more highly civilized Southern and Eastern Europeans were generally based on straight-cut tunics, topped by a long cloak for warmth.)

Between 900 and 1200 the feudal system began to develop. The clothing was simple and accentuated the vertical. The present book covers the period from 1200 to 1350, the years of the first Crusades.

By the period in question, fashions on the continent and in Britain became rather uniform, with the length of the garments being the principal distinction between noble and commoner. Peasant's garments generally ended at about the knee, while the gowns and tunics of the nobility and clergy extended to the ground. Men's tunics, cloaks and hoods were simply cut, and women wore long, roomy dresses, girdled so that the skirts could be hitched up for active work. The only difference between summer and winter dressing was the number of layers worn. Very few actual garments of the medieval period have survived, primarily because clothing was so valuable a commodity that it was worn until it fell apart. There was a great trade in used clothing throughout the era.

Our current view of the Middle Ages is colored by highly romanticized tales of round tables, quests, tournaments, jousts and moated castles. In fact, monotony was the cornerstone of feudal life, and grinding misery was the rule, rather than the exception. Even the upper classes were plagued by long and bitter winters, smoky, drafty, windowless dwellings and mud everywhere, inside and out. Thus, people responded to bright colors with unabashed delight. Colors took on symbolic meaning—blue for fidelity, green for passion, gray for pensiveness, yellow for aggression—and red crosses became the religious symbol of the Crusades. The Crusaders brought back new and exciting Oriental colors such as lavender and orchid, and new fabrics such as cloth of gold, fine tissues and brocades. They also brought back perfumes and spices as well as the revolutionary new custom of bathing. Although the Church decried this new taste for imported luxuries, the gates had been opened and Islamic influences swept across Europe, greatly changing fashions, furnishings and lifestyles.

(continued on inside back cover)



NOTE: To stand the dolls, fold the white part of the bases back. From lightweight cardboard, cut a brace for each doll, following the diagram. Fold each brace along the foldline indicated in the diagram to form a tab. Center the tab on the back of the doll with the lower edge even with the fold in the base; glue in place.

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Bibliographical Note

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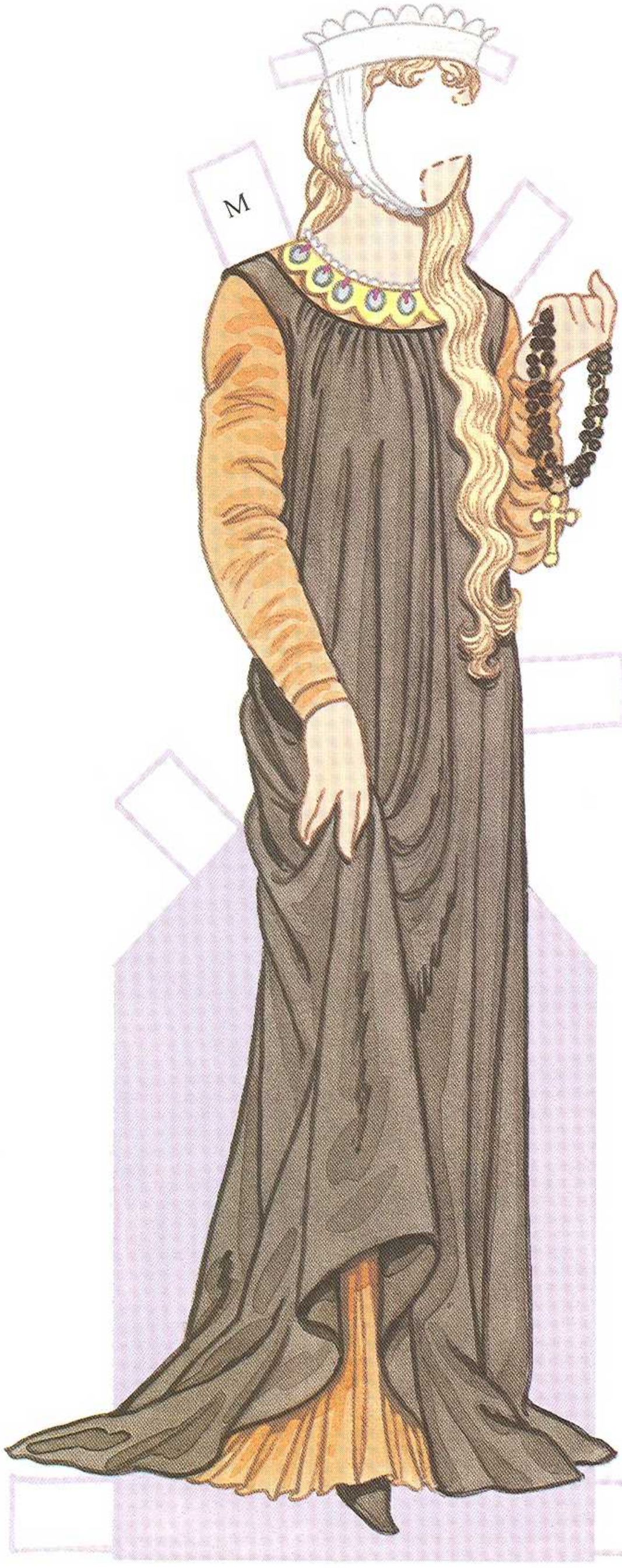
M

R



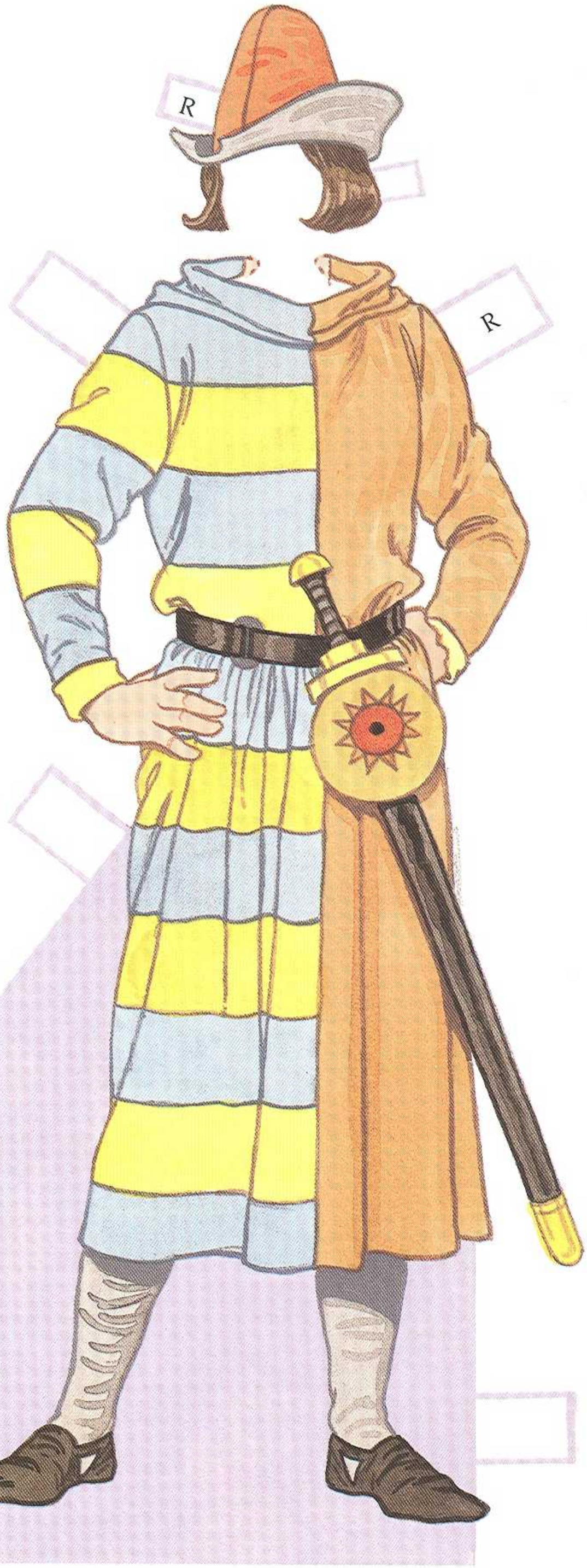
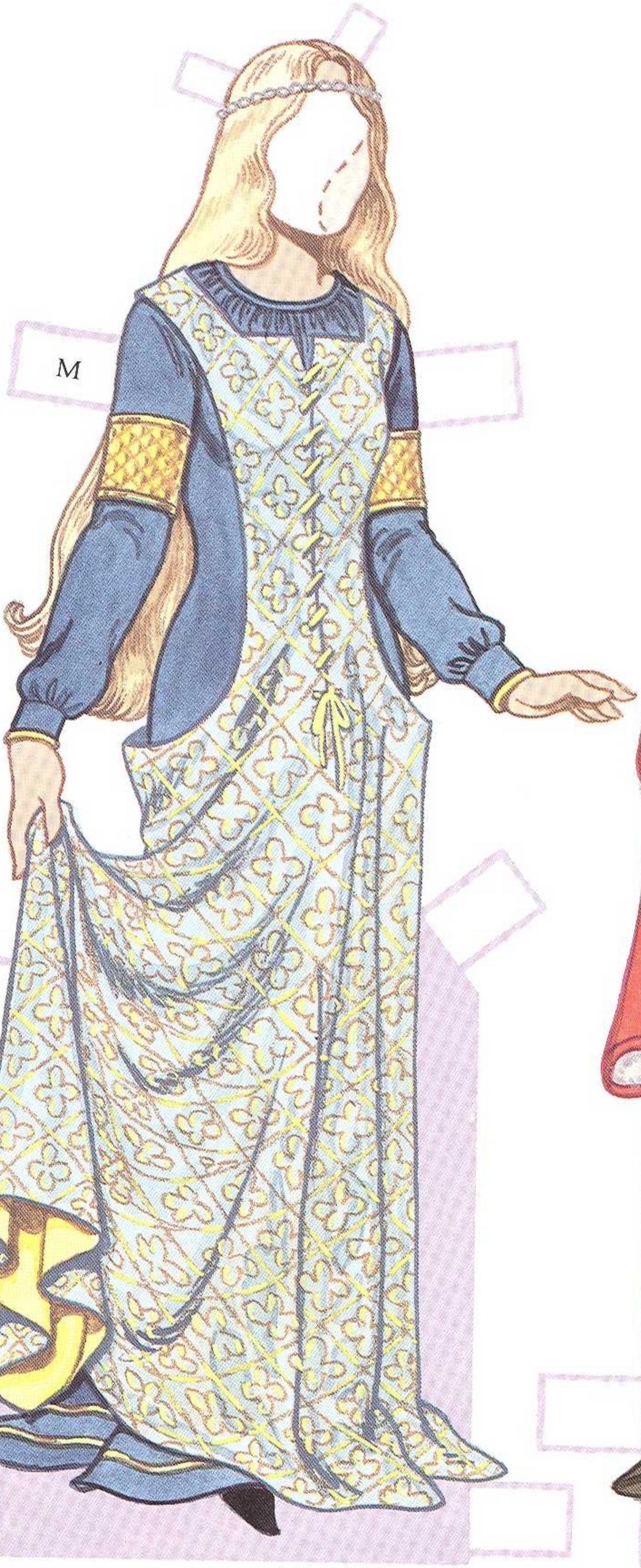


PLATE 2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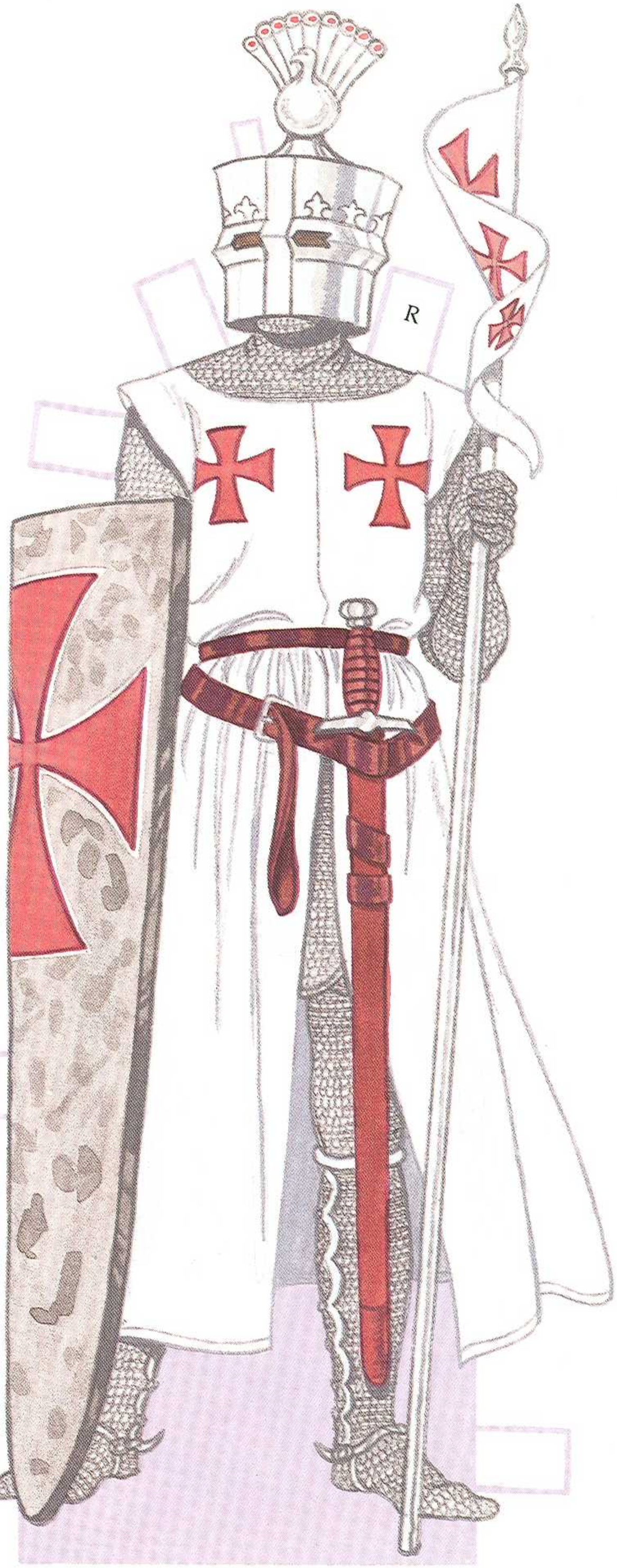
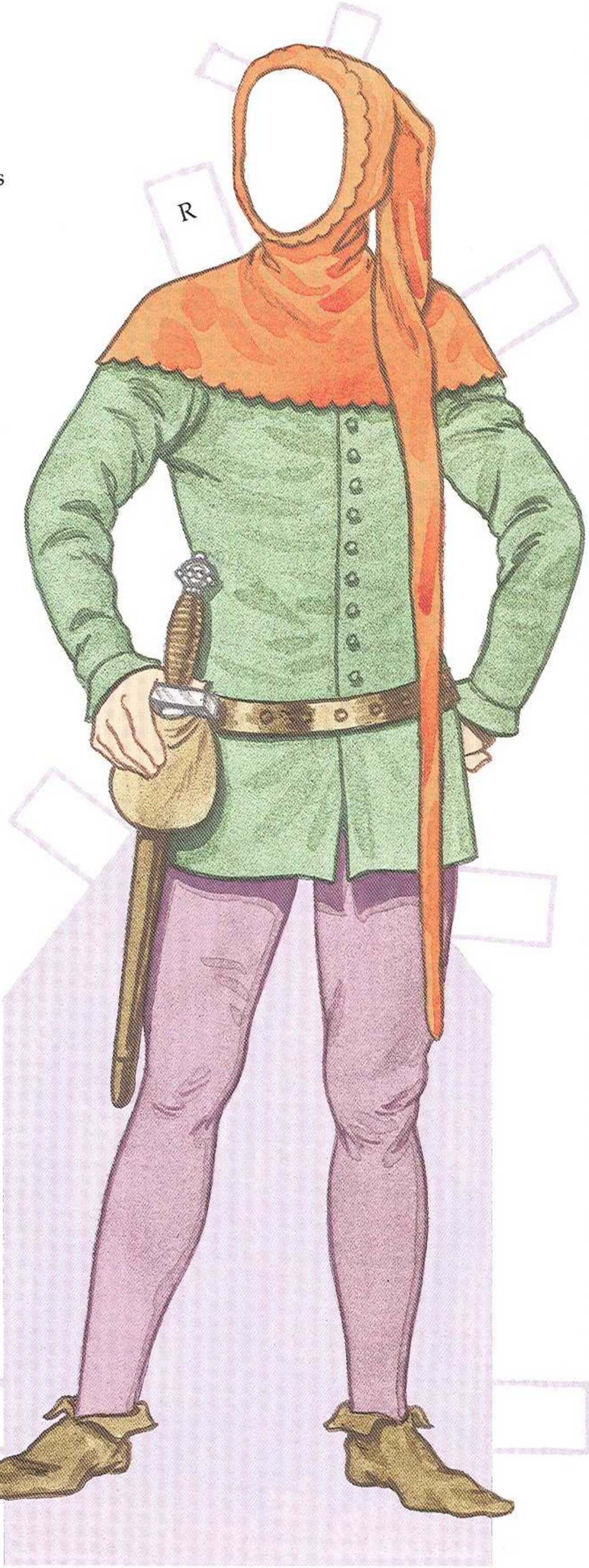


PLATE 4

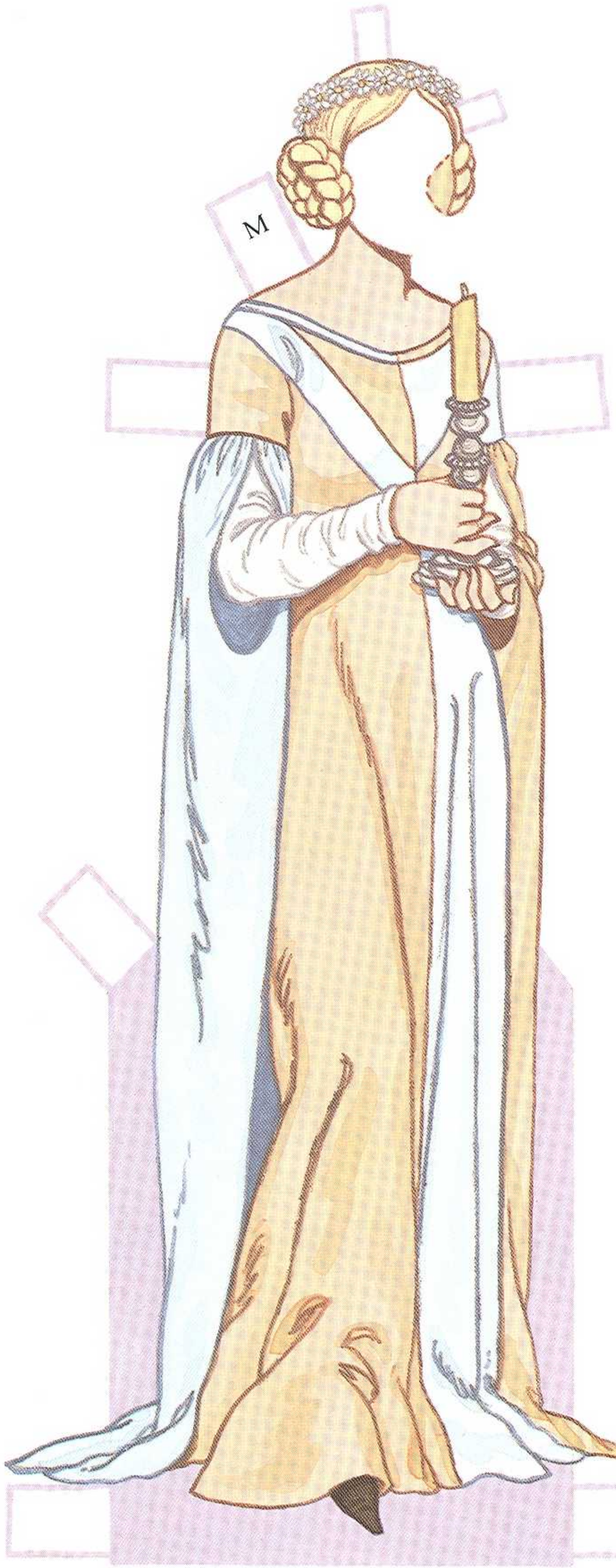
do not cut
out white areas
between arms
and bodies



M

R

PLATE 6



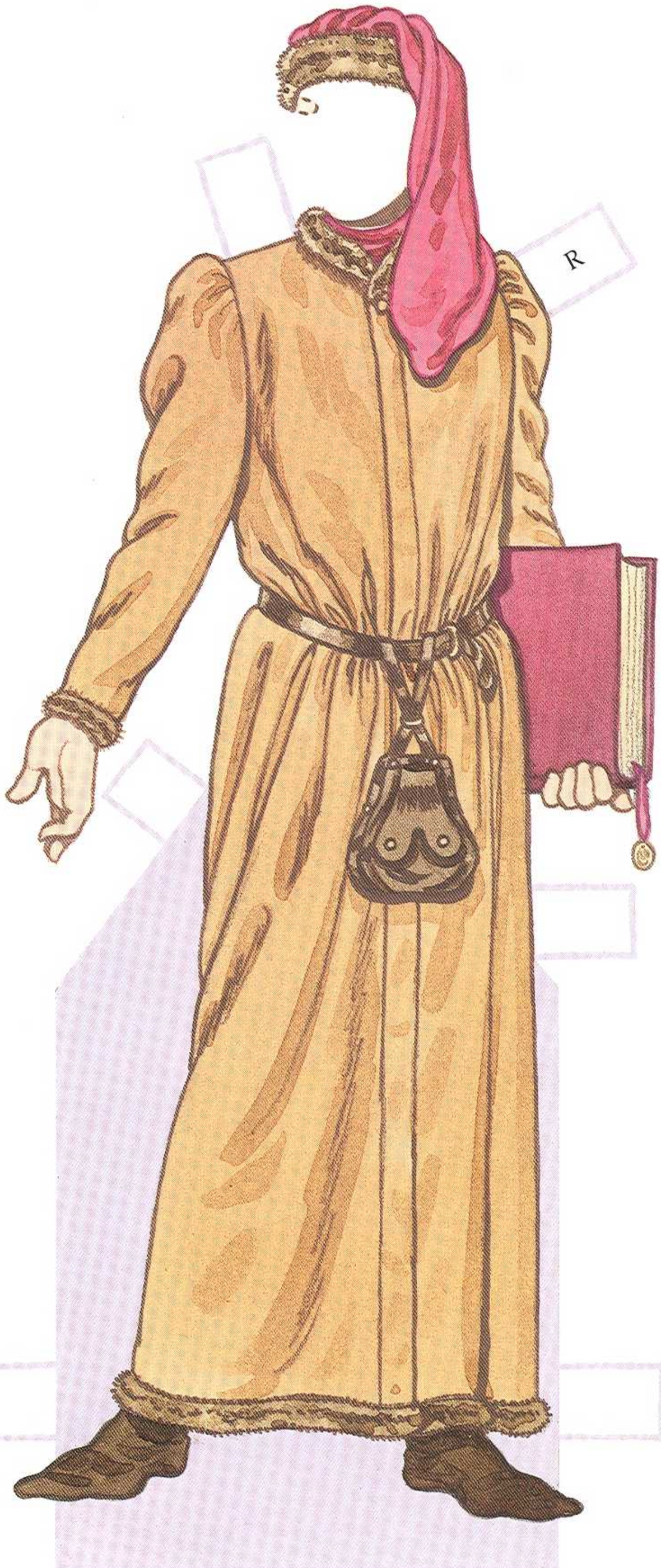
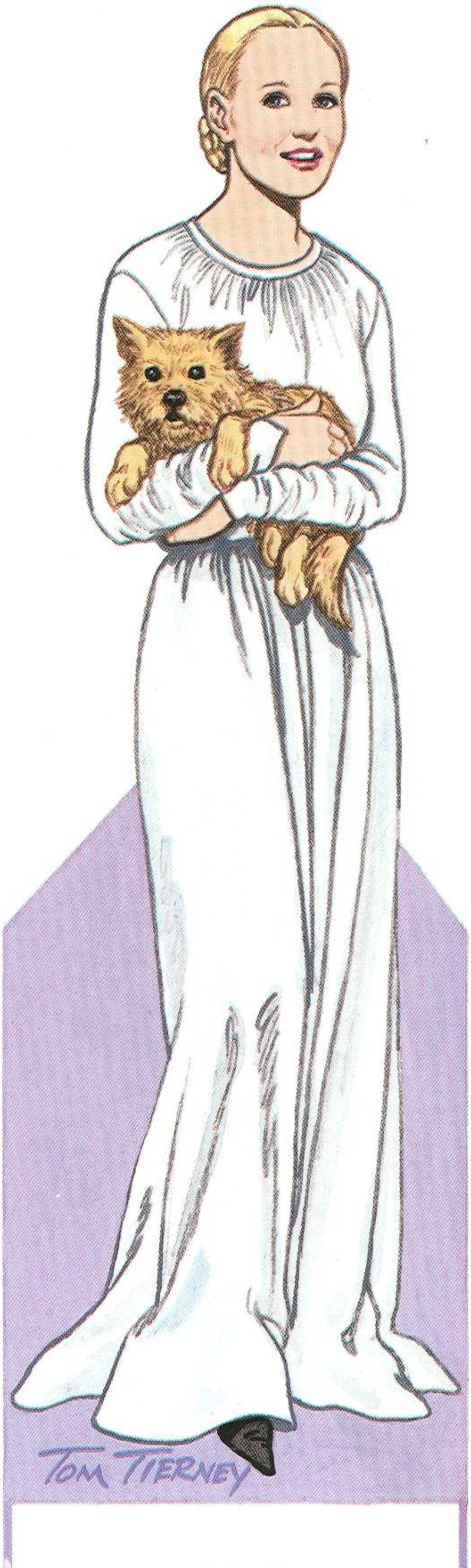
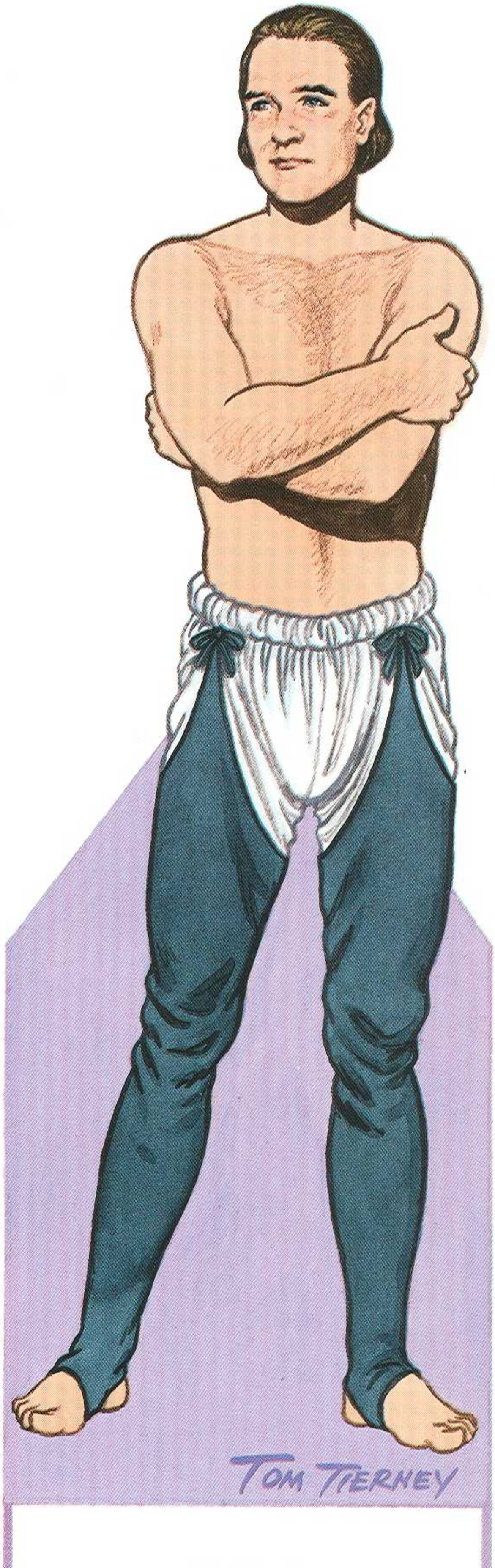


PLATE 7

PLATE 8



Maud



Richard

(continued from inside front cover)

Dolls (back flap). Our two dolls depict a young noble couple, Maud and Richard. LEFT: Women of the 1200–1350 period did not wear underwear as we know it. Their first garment was an undergown with long, tight sleeves and a full-length skirt. This *chainse*, or tunic, was often belted with a leather belt or tied with a cord and could be worn alone in warm weather. It could be made in any material or color. Maud is carrying a small dog, a fashionable item for ladies, not only because it offered companionship, but also because its body warmth helped keep the owner's hands and lap warm. RIGHT: Men wore linen underbreeches, called *slops*, that were cut large and gathered at the waist on a tied waistband. The legs of the slops were just short of knee length and were worn tucked into the hose, which were tied to the slops by means of *points* or tapes. An alternative means of holding up the hose was to tie them to points on the tail of a short linen undershirt. Hose could be footed or not, depending on the footwear to be worn.

Plate 1. LEFT: Over her chainse, Maud is wearing an overgown or *bliaud*, with a low-cut neckline and long, tight sleeves (often this overgown had looser, elbow-length sleeves). On her head she wears a simple coif topped by a linen cap with a padded and rolled brim. The coif, a close-fitting headdress of white linen, cotton or silk that tied under the chin, was worn by both men and women. The coif was worn under all types of head covering, from caps to hoods. RIGHT: Richard is working his land and is wearing a calf-length tunic of soft, yellow wool over which he wears a sleeveless, dark-blue tunic called a *cyclas*. The cyclas was often worn without a belt. He wears soft leather shoes. On his head he wears a coif, similar to his wife's.

Plate 2. LEFT: Maud wears an undertunic of rust-colored wool with an embroidered design at the neckline, under a sleeveless *surcoat* of black wool. On her head she wears a "porkpie" coif. RIGHT: Richard is wearing a particolored *cotehardie*, a tight-fitting tunic made in four parts and seamed up the front, back and both sides. He wears a tall, two-colored sugarloaf hat, leather sword belt, sword case and sword.

Plate 3. LEFT: Maud wears her front-laced, cutaway surcoat of diapered gold brocade on pale-blue satin, lined with gold-colored silk, over a deep blue cotehardie with gold braid and gold embroidered sleeve bands. On her head she wears a jeweled circlet. RIGHT: Over his belted blue tunic, Richard wears a red cloth cape with fur collar and lining, buttoned into place. Buttons were a relatively new innovation and gaining in popularity. In this era, fur was generally worn toward the body because it held the warmth better. He wears a jeweled circlet on his head.

Plate 4. LEFT: Maud is wearing a white linen *wimple* and *gorget*. The wimple (also called a headrail) was a square, rectangular or circular kerchief that was draped and arranged over the head and shoulders. The gorget was a square of fabric that was draped under the chin, covering the neck, and pinned over the head or anchored to a coif. The wimple and the coif could be worn in many ways, and became more elaborate as time passed. She also wears a jeweled circlet on her head. Her green, fitted bliaud is embroidered in a geometric pattern in gold thread. Under the bliaud she wears a white *chemise* or tunic. Over all is worn a gray velvet mantle, lined with a lighter shade of gray silk. RIGHT: Richard served as a page in his boyhood and earned his right to knighthood. Here he wears armor in preparation for going on a Crusade. A chain-mail tunic reaching to about the knees, a chain-mail hood, hose and shin guards were weighty protection in battle. To minimize painful chafing, quilting was worn beneath the armor. The sleeveless surcoat was introduced to shade the metal mail from the scorching sun of the Middle Eastern deserts and to help prevent rust by keeping the mail dry. On his head, he wears a steel helmet topped with his family's symbol or *crest*. His boiled-leather shield is decorated with a Maltese cross, as are his surcoat and *pinion* (flag on his lance). Heraldry and insignia were developed during this era as a practical means of identification on the battlefield.

Plate 5. LEFT: Maud is wearing a tight orchid-colored silk cotehardie with false sleeves, lined in white satin. Note the new wide neckline. Under the cotehardie is a gray chemise. Atop her braided hairdo, Maud wears a flattened fur cap. RIGHT: Over his green cotehardie buttoned down the front, Richard wears an orange hood or *chaperon*, featuring a long *liripipe* (the elongated point of the hood, carried to its extreme). Because more of the leg was now visible, stockings had to be better fitting, and were now made to measure, becoming an expensive item of dress. The toes of the shoes were becoming more elongated, sometimes causing the wearer to trip.

Plate 6. LEFT: Maud's pale-green silk cotehardie features full, flowing sleeves and a skirt with a longer, fuller cut in the back, forming a sort of train; here the skirt is caught up into the belt to allow for easier movement. Underneath is a wine-colored tunic trimmed with gold braid. On her head she wears a gold-banded gorget and a wimple with a decorative headband. From her belt hangs a *chatelaine* in which she carries small household tools and personal items. RIGHT: Richard wears a navy-blue woolen surcoat with a broad collar that can be flipped over the head to form a hood. Below the surcoat he wears a pale-gray tunic and red hose with brown leather shoes. He wears a soft leather coif and carries his falcon for hunting. On his right hand is a heavy leather falconer's glove.

Plate 7. LEFT: By the end of the 1200–1350 period, women generally wore three layers of garments—a sleeveless chemise, a sleeved underrobe, and a cotehardie. Maud's cotehardie is particolored of peach-and-blue silk and features false sleeves that trail on the floor, as does the cotehardie's train. Her underrobe is of soft white wool. RIGHT: The *houppelande* was a long, voluminous coat with sleeves that was sometimes fur-trimmed or fur-lined. It could be worn belted or not. Richard's houppelande is of fur, worn leather side out, and is worn with a soft wine-colored cap trimmed with a fur band. At his waist is a belt with a leather purse.

Plate 8. LEFT: Toward the end of the period a new outer garment appeared, the *pelicon* (a name that came to refer to any fur-lined robe). The version Maud wears is made from an enormous, elliptical piece of fabric, approximately 12 feet across and up to 18 feet long. A hole was cut for the head and slits for the arms, with the fabric falling freely from the shoulders, forming a long train in the back. A hood is attached to the garment at the neckline, with the frontal points falling to below the waist, the cowl falling behind. RIGHT: Over his new, shorter fitted tunic and hose, Richard wears a scoop-necked surcoat, or *tabard*, open at the sides, of heavy red wool, faced with fur. The draped peak of the fur-brimmed hat is of the same red wool.

Note: The abbreviations on the clothing tabs indicate for which doll the garment is intended: M for Maud and R for Richard.